

ARCHITECTURE

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REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions must register in person in this office and answer the following questions:

- Name and address?
- Age?
- Married or single?
- Experience?
- Name and address of last employer?
- Salary expected?
- References?

All architects wishing draughtsmen are invited to use this bureau.

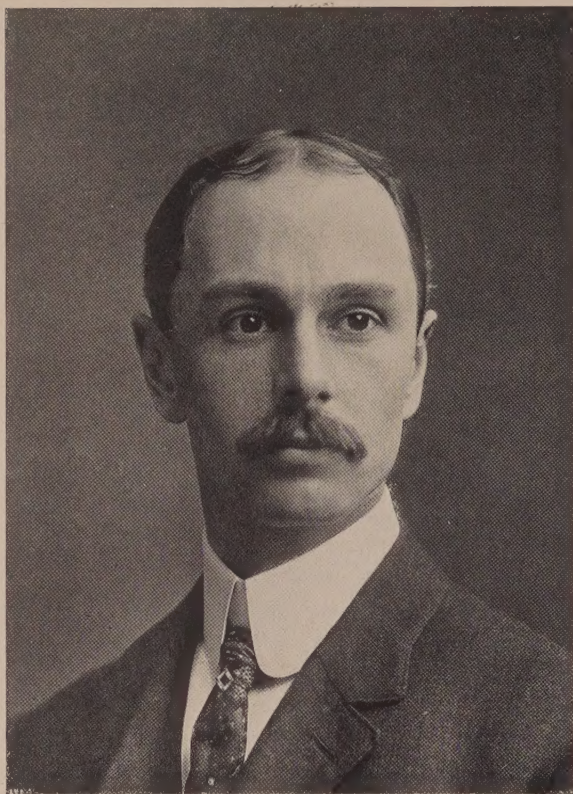
PLATE LXXII.

THE plate of the Continental Hall Competition Drawing issued in the October number of ARCHITECTURE and signed "Lord & Hewlett, Architects," should have been signed Lord & Hewlett, Architects; Woodruff Leeming, Associate Architect. This was an unfortunate error on our part.

PROFESSIONAL COMMENT.

THE NEW AMSTERDAM THEATRE, NEW YORK. With this issue is given reproductions of the Main Entrance, Interiors and Terra Cotta Details. In design and decoration this building is a notable example of "L' Art Nouveau" throughout, even down to the match safes. The architects, Messrs. Herts & Tallant, have used all sources of decoration from nature, showing birds, animals, plants, etc., each design being systematically carried out from roots to blossom of plant and flower, all conventionalized with clever originality. Considerable difficulty was experienced in securing draughtsmen competent to carry out their ideas upon L' Art Nouveau decorations. The workmanship and materials furnished by the various contracting firms have conformed most successfully to the style and unique features of this most modern playhouse. Pfotenbauer & Nesbitt supplied the white brick and the front brick was furnished by the Sayre & Fisher Co. Russell & Erwin Mfg. Co. made special hardware. The terra cotta is the work of the Perth Amboy Terra Cotta Company and is a splendid testimony of skill in design and production. The J. F. Blanchard Company put in the fire-proof doors and windows. The main auditorium seats 1800 persons, while the roof theatre will accommodate 1200. It is a striking fact that this is the first instance where a theatre, complete in every detail, has been superimposed on a similar structure. Two passenger elevators, each with a carrying capacity of fifty, will run to the roof theatre. The natural light has been greatly increased by the use of Luxfer Prisms.

THE NEW LYCEUM THEATRE, NEW YORK. We present views of exterior and interiors. Its name is due to the purpose of the owner to continue within its walls the same policy of management which made the Old Lyceum Theatre a success. Designed by Herts & Tallant in the style of Louis XIV or Classic Romanesque of the best period of the early empire, the chief value lies in the general massing of the decorative scheme, though the details are of the best standard style. The composition decorations are the work of Jacobson & Co.; the illuminating effects were in charge of Black & Boyd Mfg. Co., and hardware of special design by P. & F. Corbin. Among the many noteworthy features is the Annex, which, together with the theatre proper, contains a thousand and one accessories of stage craft, with a result that down to the most minute requirement there is a completeness in this structure never before accomplished in the history of theatrical construction. The American School Furniture Co. installed the seats, which are of most approved fashion and afford every facility for comfort and convenience. In the perfect arrangement every chair in the house gives its holder a full view of the stage. The pit under the stage is approximately fifteen feet below water level, but an absolutely damp-proof condition has been obtained through the work of the Union Construction and Waterproofing Co. The installation of the heating and ventilating was carried out by the Baldwin Engineering Co. The Perth Amboy Terra Cotta Co. have won new laurels in details of special note. Sayre & Fisher Co. furnished the brick.



Architects of To-Day.

MR. HUGH TALLANT.

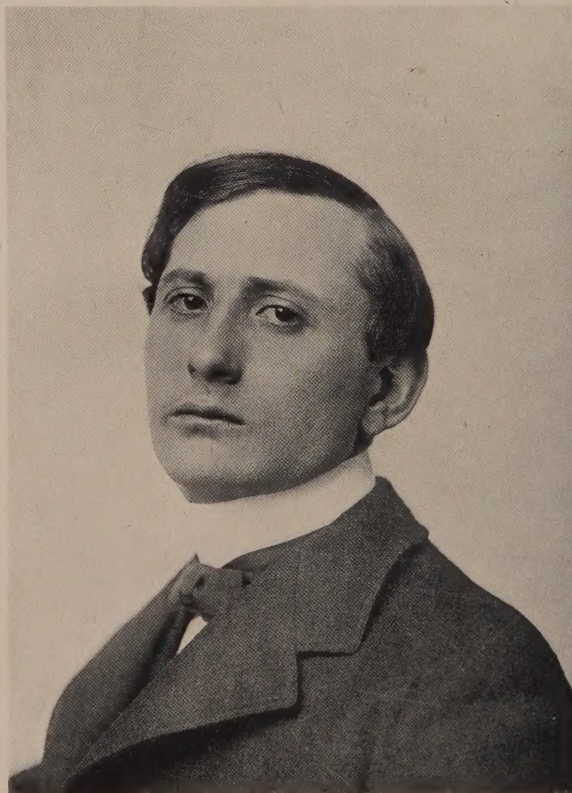
BANK BUILDING, SPEYER & Co., NEW YORK. This is a rare example of a banking and office building used by one firm. The architects, De Lemos & Cordes, were required to produce a building in which a minimum of artificial light would be necessary. The natural lighting is therefore a strong feature in its satisfactory solution. Plates of the geometrical section and elevation and a view of the facade are shown in this issue. The style is that of the early Italian Renaissance of the Raffaelic period. The entire front is of Vermont marble; the entrance doors of a richly chased bronze, by the Wm. H. Jackson Co. The Art Metal Construction Co. furnished the steel furniture. The ornamental iron work was executed by Richey, Browne & Donald, and an exceptionally efficient heating and ventilating system was installed by Walker & Chambers.

THE MORRIS HIGH SCHOOL, NEW YORK, located on 166th Street, near Boston Road, is built after the designs and plans of C. B. J. Snyder, Architect. The style is designated as English Collegiate Gothic adapted to modern uses and construction. The exterior is of gray brick, with gray stone and terra cotta trimmings of the same general color. There is a great central tower nearly 50 feet square and 170 feet in height. We produce a view of the exterior and plates showing front elevation and the geometrical section and elevation of tower. The building will accommodate 2735 pupils. Its cubic contents is 2731607 feet and the cost per cubic foot 20.53 cents. The building was erected under the general contract of Louis Wechsler, Builder. The United Heating Company installed a perfect system of heating and ventilating. The sheet metal work was executed by Fred. Waldhauer & Co.,

who were the contractors for the slate and copper roof and the galvanized iron vent ducts. This is said to be one of the largest roofing, sheet metal and vent duct contracts let in New York. The electrical installation was in charge of Frederick Pearce.

THE Executive Committee of the Sixth International Congress of Architects announces that the Congress will take place at the date fixed, from April 6th to 13th, 1904, at Madrid. The program of organization is now in press and will be issued shortly. The steamship and railroad companies have offered special concessions and facilities for travel, having made reductions on tickets ranging from 33 to 50 per cent., also permitting stop-over privileges. These advantages are open not only to members of the Congress, but to any members of their families who might wish to accompany them. Tickets are good from March 15th to May 5th inclusive. Each member will receive with his card of identity a list of the principal hotels and pensions in Madrid, a memorandum of excursions through monumental Spain and a brochure of the organization of the Congress.

IN order to promote interest in the meetings of the Pittsburg Chapter, American Institute of Architects, the members of that organization have undertaken the study of the grouping of future public buildings in the city of Pittsburg. Preliminary studies are being made by the architects, and from these it is hoped to develop a scheme that shall be of sufficient importance to warrant its recommendation to the proper authorities.



Architects of To-Day.

MR. H. B. HERTS.

TO the lot of the architect many problems now fall which a few decades ago were non-existent. Never before were so many and so varied a collection of architectural problems presented to the profession which applied to buildings of all classes—the commercial, the domestic, the municipal, the ecclesiastical, the educational and the many subdivisions of each. The fact is one which has an intimate connection with the educational problem of the architect and which makes it imperative that the young practitioner should be equipped in a variety of subjects of a general character, which only statutory registration is capable of dealing with. To bring to a knowledge of building construction an acquaintance with architectural style and precedents and competent draughtsmanship is no longer sufficient. Commercial requirements of the most varied and complicated kind, relating to trades and their usages, fittings and apparatus, have to be mastered in detail.

HAS the status of the architect at all improved during the last few years, or is he still considered a visionary, an unpleasant necessity, or an unmitigated nuisance whose services may be dispensed with if possible? Can he command, any more than before, the tribute to brains and genius ungrudgingly given to the successful painter or sculptor, or can he appeal to the popular imagination with the expression of brains and genius as can the engineer? It may not be the ambition of all to appear in the illustrated papers or the cheap sensational dailies, or to be the cause of a torrent of dull statistics served up in attractive form for popular consumption in cheap magazines. But every architect in his soul must long even modestly for that deference, that indefinable bowing down, as it were, to the great ideals (which he often feels he so unworthily represents) from an appreciative public.

THERE are signs that the public is slowly awaking to the fact that there is such a thing as beauty in building. They may not as yet have the trained appreciation which teaches them what should constitute beauty, but most architects will be prepared to indorse the opinion that they have to cater for much more critical clients than was formerly the case. Further, the public is beginning to realize that a building may actually be ugly. Their ideas of beauty and ugliness may not coincide with ours, but the fact that they are not always prepared to accept the architect's dictum, though adding to one's difficulties, may surely be welcomed as a distinct advance and one that offers a fine educational field. Some may not consider this "a consummation devoutly to be wished," and may hold that a new terror is added to the profession, when every man who believes he can edit a newspaper or write a play better than any one else will add a little dabbling in architecture and a dangerous knowledge of construction and sanitation.

THE cost of buildings depends on so many factors that it would be unfair to charge the architect with any intention of increasing the expenditure. The locality, rate of wages, cost of materials, and accommodation are among the chief factors of expenditure. They cannot be easily altered, and they effect primarily the expenditure. The architect is responsible for style and expensive ornamentation which may add considerably to the cost, as he may be continually proposing alterations, better materials, and fittings. There are times when these may be done judiciously, and for the benefit of the building—when there can be no question about the desirability of any alteration or additions; on the other hand, these

suggested modifications may give rise to some doubt on the part of the building owners and promoters, and then the profession has to face the unpleasant inference that the increased cost has been due to the architect. There is the painful implication that it is the architect's interest to increase the cost, as he is paid by a percentage upon the actual cost—a not by any means fair inference to draw. If it is the fact that the greater the cost the larger is the architect's remuneration, it does not follow that a professional adviser would so seriously impair his integrity and honor by increasing the cost of the building with this object in view; but there is the unfortunate inference drawn by the public and those of a low moral standard from the fact.

We are sure no one of any position in the profession would countenance any suggestion of adding to the cost of a building unless there was real improvement to be made by it; nor, on the other hand, refrain from suggesting any means of saving cost if an easier and better mode of construction presented itself to his mind. Still there are men who lack this higher standard of action, who are inclined to look on the profession as a means of not only making a livelihood, but of getting rich also, and who look on every available source of profit-making as legitimate. They work in the building profession as a commercial business. To this class of practitioners our remarks chiefly apply. The competition system of tendering has led to many irregularities. The ordinary building owner imagines that the lowest tender is a gain, that he reaps the benefit of the rivalry between contending builders who are anxious to get the work; though as a matter of fact he only gets his *quantum meruit* in the shape either of sound material or labor, or an inferior extra quantity of workmanship. Many have found by dearly-bought experience what a low tender means—scamped work, greater vigilance in superintending the work, extras and constant bickering. As a matter of fact, treating the low tender as an honest bid, the owner only gets what he pays for, nothing more. So that if an architect advises the acceptance of a higher tender, he does so simply to protect his client, to avoid extras and scamping rather than to increase the cost of the building. The undercut tender is always paid for by inferior materials and workmanship. But it is difficult to convince the average client of the fact. He cannot shake off the idea that it is the architect's fault that the work costs more than he had anticipated.

The misapplication and misplacement of decoration and costly fittings are responsible for the unnecessary cost of many of our large public and private buildings. The client and the tradesmen employed are often to blame; but the architect's duty is to protest against needless and tasteless ornament. He should be resolute, as his too ready compliance may easily render him answerable for the expense and for extras. It is so easy to be persuaded to select a more expensive material than that specified, or a more ornamental design for a ceiling, wall lining, or a mosaic floor. The manufacturing firm is only doing business in recommending a better material, or a richer design, which there is always a temptation to accept if the extra cost is not great. It is in this way that the expenditure is increased without any appreciable advantage to the design. The client is not sufficiently acquainted with the advantages of any such alteration or addition to offer any opposition, but implicitly relies on his professional adviser, so that the responsibility of extra cost falls ultimately on the architect. The professional man adds much to his responsibility by a readiness to suggest improvements, and to recommend his client to order extras. Once the contract is settled,



FOYER, NEW LYCEUM THEATRE, 149 WEST 45TH STREET, NEW YORK.

Herts & Tallant, Architects.

and the drawings and specifications made, the architect should be very wary of making any alteration that he can possibly avoid after the work has commenced.

The profession will find that the best and wisest policy is to carry out buildings within estimates as far as they can, and not to give occasion for the often-repeated charge that the architect's building is always expensive, and the cost greatly in excess to the sum originally intended to be spent.

AS WE no longer live under a ruling tradition, and as the guilds and handicrafts they fostered have disappeared, together with a patronage of art in the hands of the few, we are compelled to regard the newer conditions under which we work, which are so completely at variance with the old. The professional architect of the present day is also a different individual. Instead of practicing his art for one or more rich or princely patrons endowed with the spirit of art, he has to obtain a livelihood by professing to design and erect any and every kind of building at a certain commission. He may indeed regard himself as an artist in a certain sense; but he has to design and build to order and in whatever style his client may dictate or the fashion of the hour may admire. He professes his art for the public, who employ him in competition with others; he is no longer a power in art that draws the rich and powerful to him and who is his own master. One of the main differences which separate the architect of the twentieth century from the age of guilds and great patrons is the conflict of interests which surround him on every side. Architecture is a hundredfold more diverse and varied in its objects. Instead of the few typical buildings that

once existed and which occupied everybody's attention and interest, there are now structures devoted to every conceivable purpose and use, the requirements of which are infinitely varied. Each manufacturer, landlord, speculator and tradesman has his own notions and tastes, often quite at variance with each other, which the architect is compelled to consult; these are often so contradictory that it is almost impossible to apply the same principles of design to each. He is not only confronted with these differences, but the more numerous and conflicting claims of manufacturers and tradesmen who have taken the place of the old handicrafts and are working and competing on quite other lines. We have to remember that while at one time during the best ages of art the manufacturer and craftsman were imbued with a love for their craft, that a unity of purpose and a spirit of enthusiasm in a common cause animated them, it is now very different. Competition, often unprincipled and mercenary, in which price rather than quality and merit is the chief element, has taken the place of fair rivalry and emulation, based on a right motive. A commercial undercutting system is now dominant in all the trades connected with building which has undermined all reliance placed on the merits and quality of the goods and labor of the trades. Before the age of commercial competition and machine labor the leading crafts were limited to the actual requirements; the workers had a personal interest in their crafts; there was no inducement to undercut or to produce things that were not necessary, whereas now all this is changed. The shape and qualities of the goods that are now made are left to the capitalists. They are made, as the late William Morris says, "apart from the life of those who use them; our will has had no part in their production," but they are forced upon the public for the profit of the capitalist

producer. There is no individuality, for every little deviation from the stock market pattern is almost impossible to obtain. If the architect wants a lock or a piece of iron or woodwork to harmonize with his design, he has to order it; money will not buy it; it will cost him double or three times the price of the stock design, and then he may not find the craftsman who can turn it out to his liking. Why is this? It is because of the disappearance of handicraft; everything is turned out by machinery for the largest market. Morris has given us an example: A person wants a piece of furniture; the trade supplies it covered with "idiotic sham ornament," which he desires to dispense with, and he finds he has to pay the price of two pieces of furniture for the privilege of leaving out the "trade finish." An architect gives his own design for a chimney-piece of marble or wood much plainer than the catalogue pattern to which a certain price is affixed, and he finds it costs nearly double that of the trade list, simply because certain machine-made parts are omitted and the design has to be turned out by hand. It is easy to multiply instances; but the profession have to take the trade as they find it in the hands of the capitalist manufacturer who consults only the needs of the public, and it is the effect of this system we have to consider and its bearings on architecture. We have only to take a few of the leading "lines" of the building trade to look through a few of the costly trade catalogues and see the multiplicity of goods thrust upon the market to discover the position of the architect amidst this chaos of materials.

Landscape architecture is too subtle to be generally understood. It is confounded with the work of the grader, the nurseryman or the florist, whereas it should be esteemed equal to all the arts.

THE N. Y. TENEMENT COMMISSION REPORT.

ROBERT W. DE FOREST, the Tenement House Commissioner of New York City, has transmitted to Mayor Low the first report of New York's new Tenement House Department. In it he says:

"On January 1, 1902, a new department of the city government known as the Tenement House Department was created. Since that time all the tenement houses in New York have been examined and their condition ascertained.

The cleansing of the Augean stables was a small task compared to the cleansing of New York's 82,000 tenement houses occupied by nearly three millions of people representing every nationality and every degree in the social scale.

The task that confronted the Department was not, however, limited to this. Without organization, without employees, with all its problems before it, it was on the very day that it came into existence confronted with an organized and vigorous attack in the Legislature upon the fundamental principles of the law for whose enforcement it was created.

Without previous records, with almost no information in regard to the condition of the existing tenement houses, it was called upon to carry out an important and far-reaching scheme for their improvement, involving the structural alteration of over 40,000 buildings.

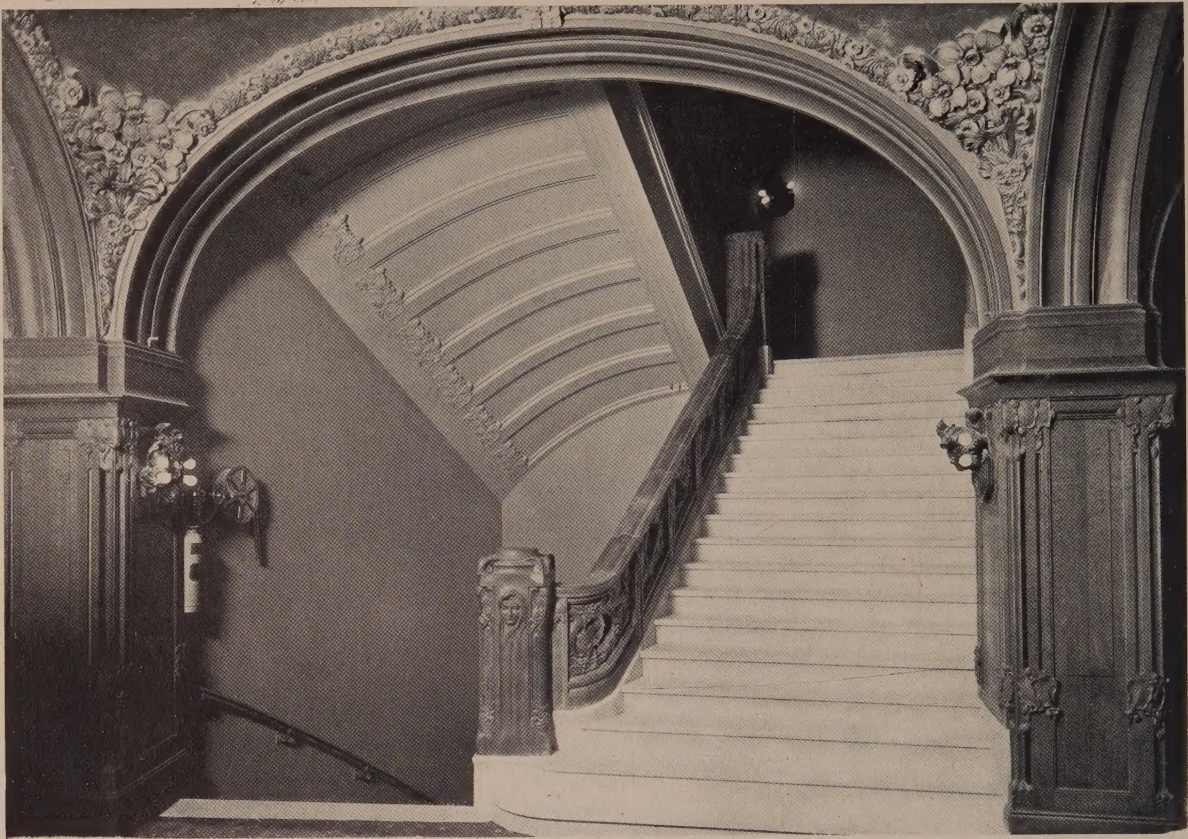
In the period under consideration in this report a new branch of the city government has been organized, its machinery created and a force of about 400 employees trained, disciplined and educated; far-reaching and important advances in legislation have been

(Continued page 175.)



SMOKING ROOM, NEW LYCEUM THEATRE, 149 WEST 45TH STREET, NEW YORK.

Herts & Tallant, Architects.

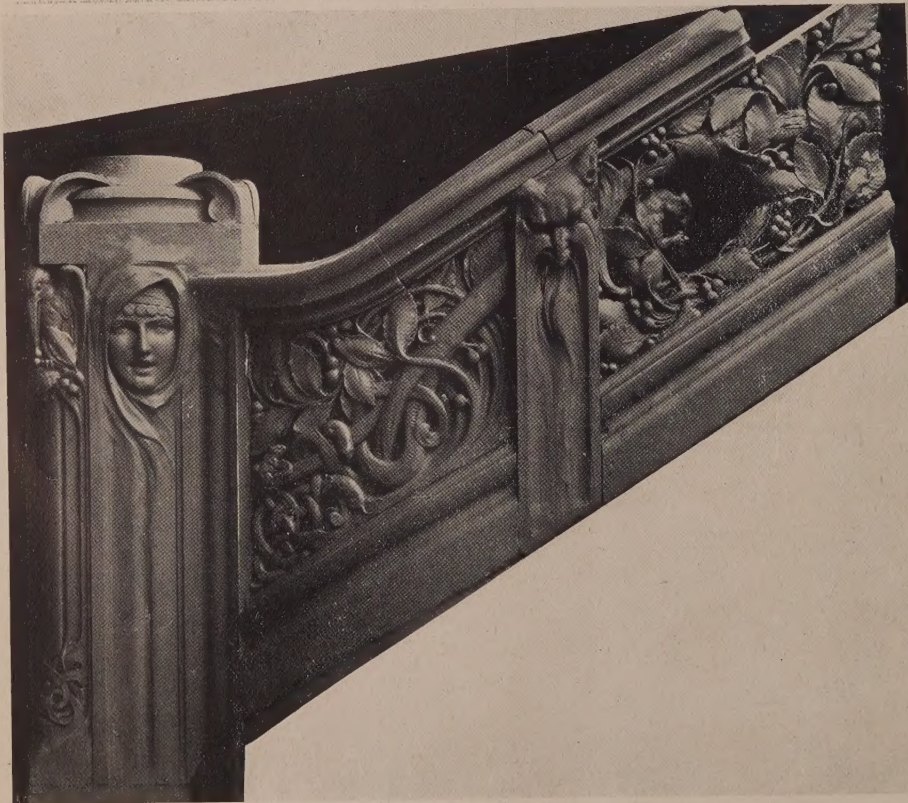


UPPER HALL SHOWING STAIRS, AND THE FOYER, NEW AMSTERDAM THEATRE, 214 WEST 42ND STREET, NEW YORK.
Herts & Tallant, Architects.



WAITING ROOM AND SMOKING ROOM, NEW AMSTERDAM THEATRE, 214 WEST 42ND STREET, NEW YORK.

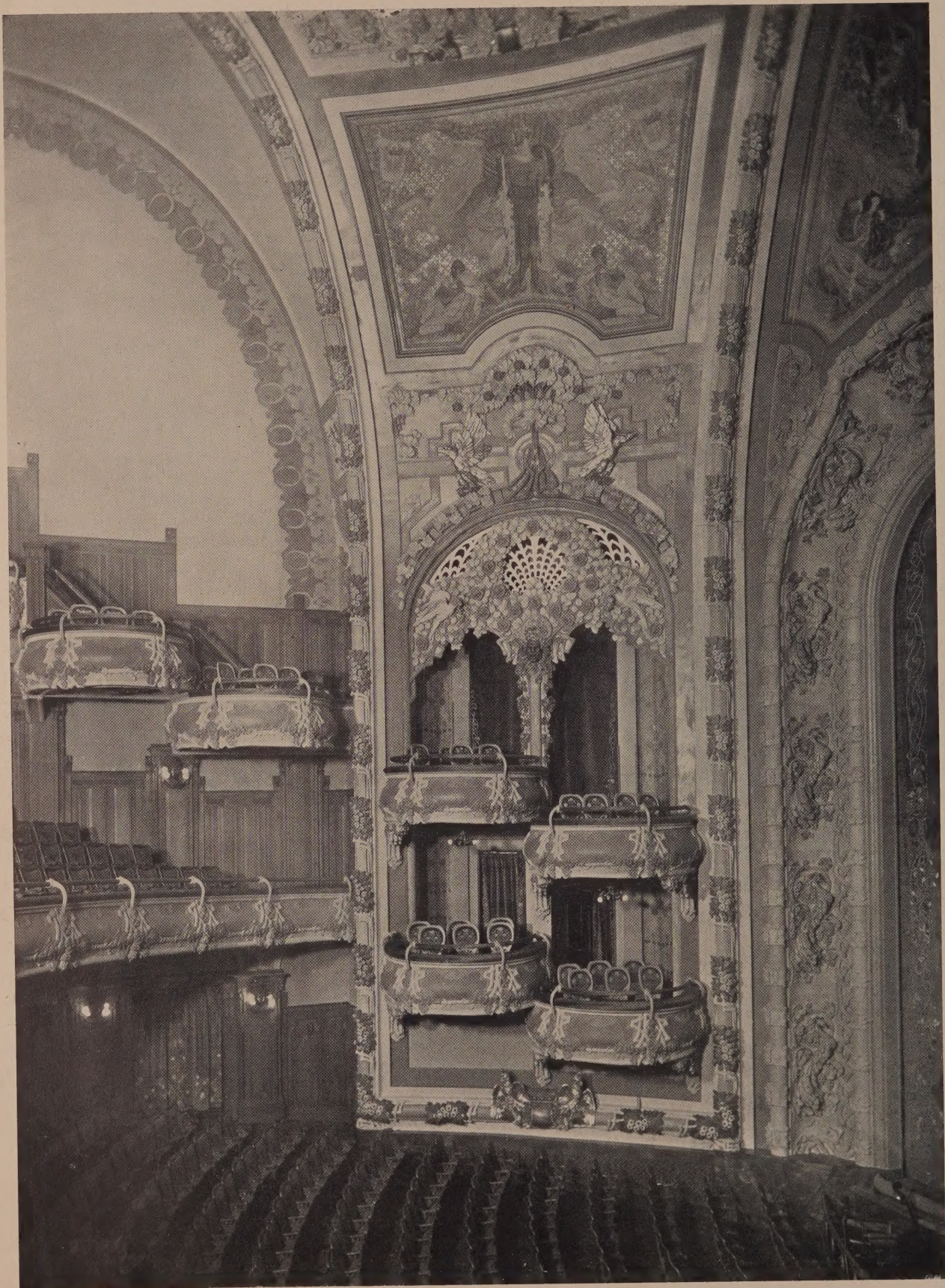
Herts & Tallant, Architects.



TERRA COTTA DETAILS, NEW AMSTERDAM THEATRE, 214 WEST 42ND STREET,



Herts & Tallant, Architects. Executed by The Perth Amboy Terra Cotta Company.



INTERIOR, NEW AMSTERDAM THEATRE, 214 WEST 42ND STREET, NEW YORK.

Herts & Tallant, Architects.

(Continued from page 169.)

secured as a result of the Department's action, and radical and vicious attempts to break down the tenement laws defeated.

Living accommodations for 16,768 families, or 83,840 persons, have been provided in sanitary, comfortable and decent houses, each one of which has been built according to law; notorious evasion of and noncompliance with the laws has given place to their complete, uniform and impartial enforcement.

The registration of 44,500 owners' names has been secured, thus fixing the responsibility for bad conditions in the tenements; contagious disease has been checked and prevented; 32,825 citizens' complaints have been investigated and the conditions complained of remedied; and an important tabulation and presentation of the population in every tenement house block in the Borough of Manhattan has been prepared that will be of incalculable value to the city."

The report is the most comprehensive report on this subject that has ever been made by a city department and will shortly be printed in two volumes of about 1,000 pages. It will contain many photographs, plans, and other illustrations. One of the leading features of the report is a series of colored maps, showing population, density of population and the nationality and the number of families living in each block throughout the tenement districts of the Borough of Manhattan.

The report includes the following: Houses Unfit for Habitation, Citizens' Complaints, Periodic Inspections, Contagious Disease Inspections, Neglected Houses, Disease Houses, Condemnation of Rear Tenements, Municipal Tenements, Janitors, the Structural Improvement of the Old Houses, Privy Sinks, Dark Rooms, Fire Escapes, Prostitution, The New Law Tenement, Damp-proofing, The Enforcement of the Law in New Buildings, Legislation, Opposition to the Department and Law, The Relation of the Department to the Public, The Registration of Owners' Names, Co-operation with Other Departments, Employees, Corruption Checked, Inspector's Equipment, Women Inspectors, Departmental Instructions, Organization of the Department, Plumbing, Cellar Rooms, Bakeries, Rentals and Vacancies.

CHANGES IN PRACTICE.

E. J. STEWARDSON.

THE remarkable change in architectural practice that has succeeded the early Victorian era can only be realized by those in the profession who can go back to the older order of things, and the fact is instructive not only in indicating the drift of the art and the profession, but also the public appreciation of it. From being a business confined chiefly to the design of buildings based on certain styles, it has become one based on utilitarian purpose and the materials employed. Style occupies quite a secondary, if not subordinate, place in the architect's conception whereas fifty years ago it was almost vital to the success of a design. This change must have been accompanied by a very real revolution in the education and training of the architect, in which the external design of buildings has been very considerably supplanted by attention to planning and construction. The young architect's equipment is now quite different to what it used to be in the "forties" and "fifties" of the last century. Instead of being an expert in the Orders and the alphabet of Gothic styles and mouldings, he has to transfer all his study to a variety of subjects treating upon materials, new constructive methods, demands of plan, regulations of a sanitary, mechanical, and constructive kind; and as a consequence these subjects

have naturally changed his ideas of architecture. The young architect must be well up in the properties of materials, their relative resistance to weight and tensile stress; he must be able to give off-hand approximate guesses of the cost of buildings; he must be an expert in the improved types of various structures for given purposes; be able to calculate stresses and lay down stress diagrams, and to give an opinion on matters relating to sanitation, warming, and ventilation, all of which subjects have had a tendency to turn his mind in quite another and new direction, and to give a precise, scientific, and practical shape to his designs. To take one or two special branches, which have to a large extent changed and modified design—iron and steel construction, or the requirements of fire-resisting construction. Both these have materially altered our views with regard to proportions of solids and voids, spacing columns and piers, and the details of architecture which have been customary for centuries. If an architect who was trained in the early years of the last century had to commence practice anew as an architect to-day, he would have to unlearn a good deal of what he acquired during his pupilage about the Five Orders, the Styles as discriminated by Rickman, the modes of construction taught by Tredgold and Nicholson, about the principles of a good design as taught in Gwilt's and the earlier textbooks, especially those that related to masonry and stucco-work. He would have to eradicate from his mind much that he had learned during the period of the Gothic Revival, many of the principles upon which he had based his architectural design, to which at one time every architect assented—we mean such things as the setting out the courses, "long and short" work, dressings, &c., the jointing of Gothic work, the planning of parish churches on collegiate and cathedral models. The motives of his earlier Gothic details he would find quite altered. In Classic work he would have to give up many cherished principles—all his teachings about modules, columniation, and column arrangement, once held so religiously, would be found quite out of date, and so be quite superseded by a freer kind of Classicism in which general principles and proportions are retained, while precedents and mere academicism are swept away. We do not say all this research and knowledge has been thrown away—far from it, all we say is that the earlier exponents of architecture of the period referred to were compelled to limit their study to the remains of an extinct art, that archaeological research was necessary to our present knowledge of the inner methods and working of the old Gothic builder. Principles and methods have been evolved slowly from these earlier examinations of the building of Mediæval Europe, till now we are in a position to dispense with the outer husks or forms, the analysis and classifications of the earlier investigators, and to study those inner principles upon which the earlier builder relied, and what are these but common sense applied to the problems and material of our age! For a century they have been observed in repeating and copying the external features and style. In this manner has been disclosed the inner processes of thought and method which the old architects followed. These begin with finding out how people live and work, and exercise the functions of business and religious observances, so that the architect of to-day, instead of troubling about styles, mouldings, and other features, by copying a precedent for a house or a town hall, or a church, enters into the very heart of the problem, and develops his structure from within. All this has changed the conditions of architectural practice, and made it necessary for the architect to study quite a different class of facts, to do which he has to fall back upon his own resources and inven-

(Continued page 180.)



MORRIS HIGH SCHOOL, 166TH STREET, BOSTON ROAD AND JACKSON AVENUE, NEW YORK. See Plates LXXVIII and LXXIX.

C. B. J. Snyder, Architect. Louis Wechsler, Builder.



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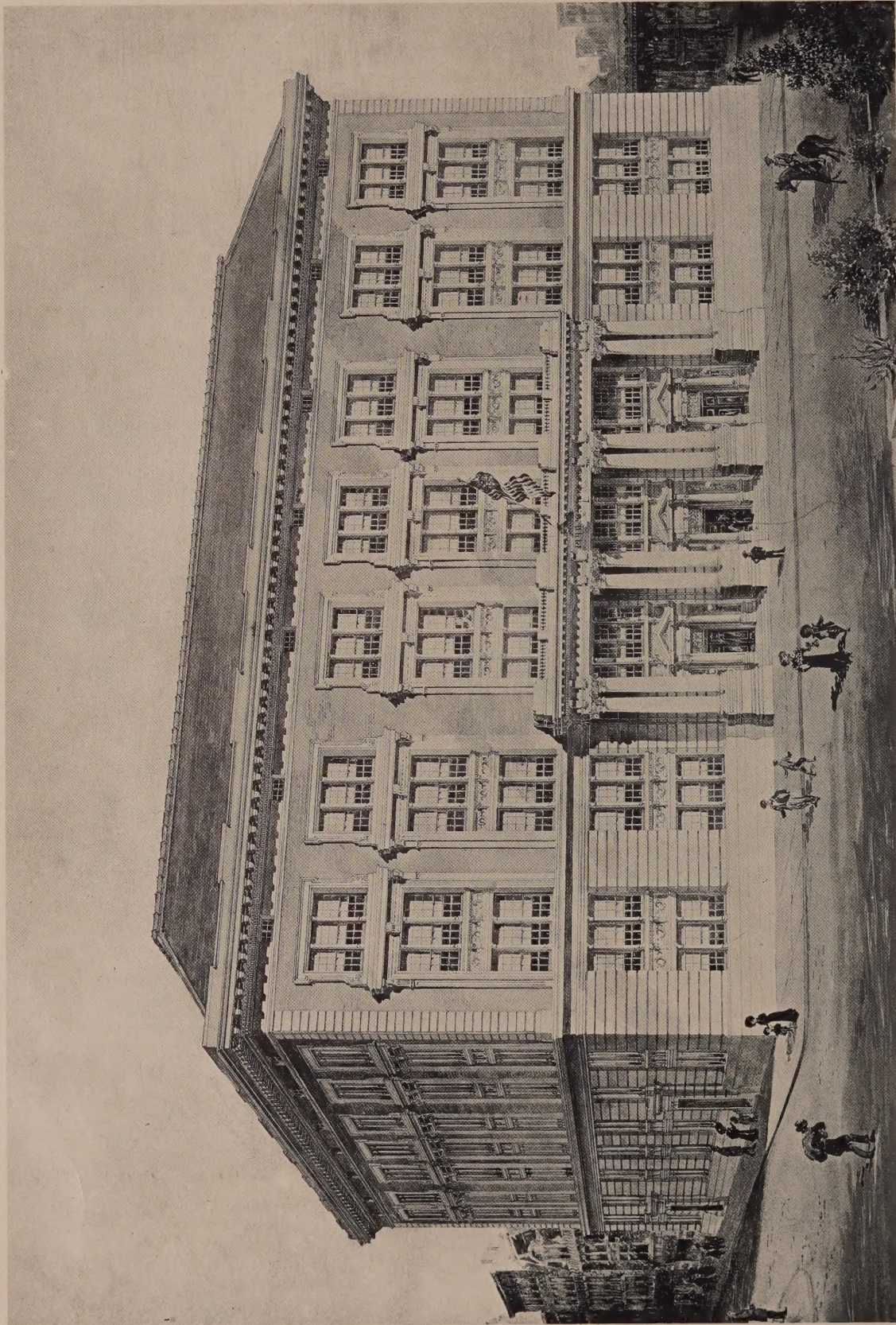
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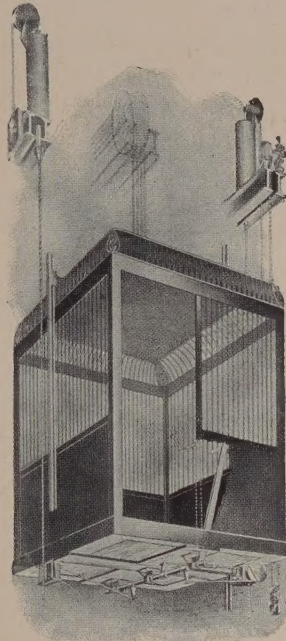
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C. B. J. Snyder, Architect.



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IT WORKS. IT SAVES LIFE. IT PREVENTS DAMAGES

(Continued from page 175.)

tion. If we contemplate what is going on under the new conditions, we cannot but notice the great departure that has taken place from the older tradition; where we find steel constructions of 20 or 30 stories high displacing the former buildings, demanding on the part of the architect an extensive knowledge of steel construction, special foundations, mechanical and hydraulic equipments of the most elaborate description. In these the profession is aided by specialists in various departments. Even the external facades of these structures are casings of steel columns and girders, and features like cornices and towers are constructed on steel brackets and framework in which the older methods of building in brick and stone are abandoned.

A modern commercial or office building is a far more complex structure than was erected by our forefathers. It embodies the science and experience of special trades, it represents several businesses rolled into one—the engineer, the mechanical expert, the hydraulician, heating engineer, electrician, fitter, decorative artist, and others. It is almost impossible for an outsider to grasp the design and merits of a building so composed, made up of so heterogeneous a collection of trades and materials. In the earlier days of the last century there were fewer points to distract notice. The criteria were more certain, as they depended on a few good models. Now it is quite impossible to attempt to criticise a modern building or a design on such data, as for example its observance of a well-proportioned order of columns and the general arrangement of fenestration; or to condemn a design, say for a technical college or business premises, because its elevations do not conform to the models of a former age. Nor is it at all reasonable to compare one sort of building with another of a different use—a workhouse with a school, or a library with a town hall. Such comparisons were possible when every design was a replica of some well-known example, or had an order of columns or some sort of portico and pillar style. There were few types, and though the plan varied, the elevations were more or less based on Classic.

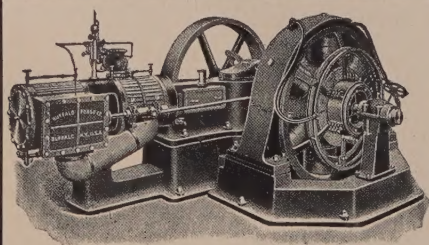
One of the great changes distinguishing the past and present conditions of architecture is the difference of function between buildings. Now, the functional differences are more numerous and marked. Plans of the most diverse kinds of building have to be prepared. In time these become more or less fixed, or begin to assume certain types. And these differences of plan are now more expressed in the architecture, so that the variety of external treatment or expression has greatly increased. From these considerations

it is easily seen how much more difficult it is to criticise buildings than formerly, for to ascertain the good points of the building a special knowledge of plan must be acquired before it is possible to estimate the merit of the external design. Even the competition assessor is sometimes unequal to the task. And every year the diversity of practice increases, making it almost impossible for one architect to qualify himself in many branches of his profession. He must, in fact, possess the attainments of several experts if he is to practice in all the branches. He must be a specialist in construction, in plan, ventilation, in the installation of electric power and lifts; understand heating, machinery, and other details. The architect who has mastered the equipment of any building has the advantage in planning. But there must be a limit to this diversity; an architect cannot always go on making himself a specialist on this, that, and the other thing. If he did, he would not have much time for his architectural work, or to master the art side of the profession. This is the deadlock to which the modern architect is being brought—a condition of things which widely separates him from his predecessor, who possessed ample time and leisure for travel, sketching, and making himself a master of a style of architecture.

BOOK REVIEWS.

ARCHITECTURE AND OTHER ARTS. Howard Crosby Butler, A. M. 1903. Buckram Binding, \$20.00, in half-morocco, \$25.00. The Century Company, New York.

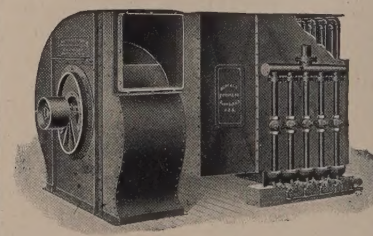
This volume on "Architecture and Other Arts" forms the second part of a series embodying the results of an American archaeological expedition to Syria in 1899-1900. It is devoted principally to the description of the architectural monuments of Northern Central Syria and the Djebel Hauran, but includes the architecture of the basalt region, southeast of Aleppo, the architectural monuments of which have never before been published, together with individual buildings at Isriyeh and Palmyra, about which much new information was gained. The monuments include twelve temples, sixty churches, ten baptisteries, four public baths, two palaces, a theatre, and a large number of private houses, tombs and other buildings. They are remarkable for the individuality of style, for combined massiveness and beauty of design, and for the remarkable state of preservation in which they were found, many buildings being complete but for their roofs. This part contains about 400 photographs, 100 plans and 80 drawings, and besides the general index, an index of dated monuments, and one of architects and builders referred to in the inscriptions published by the expedition. The book is put forth in the very best style and shows a taste in selection of materials and proper execution of work, which makes it a notable achievement in the creation of books and a valuable adjunct to an architect's library.



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